

## *Nordisk Tidsskrift for Musik*

*Nordisk Tidsskrift for Musik* [NTM] [Nordic journal for music] was published in Copenhagen from 1 January 1871 to 10 February 1873 as years one and two. From its inception, twenty-one yearly issues were planned, with two published each month except for June, July, and August when a single monthly issue was to appear. While each publication year (1871 and 1872) produced twenty-one issues, the regularity of publication was not respected and the second year of publication was not completed until February 1873.<sup>1</sup> In order to print the required number of issues, four double issues appeared in the first year and three in the second. The journal contains neither illustrations nor music examples; its format is 22.5cm x 27.8cm. Like the *Tidsskrift for Musik* [Journal for music] (1857-1859), NTM's pages are numbered and arranged in two columns, but unlike the earlier journal NTM's text is printed entirely with Latin letters. The journal's financial foundation rested on subscriptions which could be purchased in music and bookstores in the three Nordic countries, at post offices, and at the publisher's place of business.

NTM was published by Edvard Wagner<sup>2</sup> and printed by the firm of G.S. Wibes. When the *Tidsskrift for Musik* suddenly ceased publication in October 1859—upon the death of its editor Immanuel Rée—it left a void in the musical world of Copenhagen. However, it was not until eleven years later, in November 1868, that the next Danish music journal appeared. First entitled *Københavns Musikerforenings Tidende* [Copenhagen musicians' association news] from November 1868 to December 1869,<sup>3</sup> and later *Musik-Tidende*<sup>4</sup> [Music news] from January to December 1870, the journal was edited by Th. Madsen and F. C. Ramsøe. Printed in a Gothic type face, its large pages (25.5cm x 39.4cm) are divided into three columns. This journal is the direct forerunner of NTM which Ramsøe and Madsen persuaded Edvard Wagner to take over on 27 December 1870.

Yet it is quite a different periodical that Wagner published. Its predecessor was first and foremost a magazine for musicians, offering articles both about musical life and those of

<sup>1</sup>The final double issue, no. 20-21, was delayed until 10 February 1873. Apart from a single number which contains eight pages, the individual numbers comprise four pages. The first double issue in year one contains twelve pages; all other double issues contain eight pages.

<sup>2</sup>Wagner is identified as publisher only in the foreword of the first issue, January 1871, no. 1: 1.

<sup>3</sup>The journal produced its first issue, a specimen copy, in November 1868 and one monthly issue thereafter until December 1869 (nos. 1-14). In January 1870 it continued as *Musik-Tidende*, until December 1870 publishing one issue per month (nos. 1-12).

<sup>4</sup>*Nordisk tidende for Musik*, 1, no. 1 (January 1871): 1.

pertinence to their professional activities, treating for example, questions of salaries and working conditions, problems of the Association, and, to a lesser degree, social issues.<sup>5</sup>

From the end of the 1850s one observes a growing interest in cultural events on the broader part of Copenhagen's citizenry. In 1868, the Kammermusik-foreningen [Chamber music society] was established, in 1872 the Korforeningen [Choir association], in 1871 the Samfundet til Udgivelse af Dansk Musik [Society for the publication of Danish music], and, finally, the Musikkonservatoriet [Conservatory of music], which officially began its activity in 1867. The absence of a specialized music journal for the Danish music public, especially in the capital, must therefore have increasingly been felt.

As a model for his new journal, Wagner chose Immanuel Rée's general music review *Tidsskrift for Musik* (1857-59)<sup>6</sup> and not *Københavns Musikerforenings Tidende / Musik-Tidende* which was intended primarily for professional musicians. Yet the title of NTM is somewhat misleading, for it contains the term "Nordisk" [Nordic] which, in principle, implies that it is intended not only for Danish readers, but also for those in the other Nordic countries. Moreover, the publisher writes:

The chosen title *Nordisk Tidsskrift for Musik* will already suggest, that [the journal]. . . shall not limit itself to the treatment of our own musical culture but, as much as possible, try to keep step with activities in this field in the kingdoms' of the two Nordic brothers. But this should not imply that the expression "Nordic" should be stressed, and that the periodical should exclusively be occupied with music production within the three Nordic kingdoms; rather, it should better suggest that on the whole, it will offer information about everything that may be of interest to the music public in the Nordic countries...<sup>7</sup>

However, despite the stated intention the journal in fact published very little about music in Norway and Sweden. Moreover, with no. 14 of year one, the journal's title changed to *Nordisk Tidsskrift for Musik og Teater* [Nordic journal for music and theater] which indicates that there was not a sufficient number of subscribers to sustain the journal's existence. As there was considerable interest in theater and ballet in Sweden and Denmark at the time, theater was chosen as the journal's second field. Yet despite this initiative and expressions of support from leaders within Danish musical society the journal failed in 1873.<sup>8</sup>

<sup>5</sup>Such professional issues are often discussed in the Association's reports which appear regularly.

<sup>6</sup>The new review was intended for the same public (professionals, amateurs and others interested in music), contained similar content, and was typographically presented in a similar manner.

<sup>7</sup>*Nordisk Tidsskrift for Musik og Theater*, [I], no. 1 (1 January 1871): 1.

<sup>8</sup>NTM II, no. 20-21 (February 1873): 84.

Edvard Wagner, the publisher of NTM, was a modest man and in fact he is identified as publisher of the journal on but one occasion.<sup>9</sup> Moreover, he presents his contribution as being limited to the use of his business address for that of the journal.<sup>10</sup> Little is known about Edvard Wagner. His father, Israel Wagner (1807-1897), carried on a music business and, to a limited degree, a publishing house in Helsingør from 1841 to 1878.<sup>11</sup> Edvard Wagner opened his own business—Wagner's music and art shop—in 1869 in Copenhagen; it was first located on Købmagergade Street and, three years later on Østergade Street. He published dances and songs including some by Friedrich Kuhlau (1872), and in 1874 persuaded Edvard Grieg to arrange a collection of *Norges Melodier* [Norwegian melodies] which he also published (1874-75).<sup>12</sup>

The journal's regular feature is a lead article which offers either an overview of a composer's style—see, for example, Robert Schumann's evaluation of the Danish composers I. C. E. Hartmann, Niels W. Gade, and C. E. F. Weyse—a dialog with a composer (Carl Maria von Weber or Mendelssohn), or a biographical sketch of a composer (for example, Spohr, Méhul, or Karl Tausig). Many lead articles extend over two or three numbers as do those dealing with Berlioz, Gluck, and Bellini.

The two other relatively consistent features of the journal are a review section and the concluding advertisements. At times there are two or more principal articles and more than one review section in a given number. There are also regularly appearing announcement sections, which contain a variety of miscellaneous news. Also prominent are lists and notices concerning newly-published music, and reviews from abroad. Piano music and song are accorded the highest priority. Throughout the NTM, in fact, the publisher's interest in new music is evident as it is, for example, in the listing of new music publications which primarily represent Danish composers published by Danish publishers.

Occasionally the periodical presents an article with a controversial viewpoint—such as “Concert programs nowadays”—directing attention to problems and inviting debate. However, such as articles are not didactic or educational in nature. There are also articles on general subjects such as “Kunsten at høre” [The art of listening], “Salonmusik” and those of a more philosophical bent such as “Nutidens Koncert-Programmer” [The present days' concert-programmes]. Some obituaries also contain biographies including those of Auber, Fétis, and Henrik Rung. Attention must also be directed to the article by the Danish composer Asger Hamerik about his first impression of the Peabody Institute in Baltimore which he visited in November 1871, and to the article about the Tivoli and Klampenborg amusement parks

<sup>9</sup>In the foreword to NTM, Madsen and Ramsøe write: “we resign from the editorial office and give to Mr. Wagner, the art and music dealer, the responsibility of publishing the magazine.” [I, no.1 (January 1871): 1].

<sup>10</sup>Ibid.

<sup>11</sup>Dan Fog, *Notendruck und Musikhandel im 19. Jahrhundert in Dänemark* (Copenhagen, 1986): 121, 303.

<sup>12</sup>Ibid., 305.

entitled “Vor musikalske sommersaison” [Our musical summer season]. There are several anecdotes related to music in, among other places, the column titled “Jocosa.”<sup>13</sup>

The thorough treatment of concerts in the capital and performances at the Royal Theater are also a feature of the NMT. When the title of the periodical changed to include spoken drama, reviews of performances at several theaters such as Folketeateret, Secondteatrene, and, to a lesser degree at the Hoftheatert and Kasino theaters also appear in the journal. The column “Theaterne” [The theaters] becomes a regular feature from 29 September 1874 (no. 14-15). The Column “Revue” is systematically included, containing news from abroad about Danish and foreign composers and performers.

The majority of the articles in the journal are translations from German books and journals (for example, *Neue Zeitschrift für Musik* and *Signale für die musikalische Welt*) by authors such as Schumann, Franz Brendel, Eduard Hanslick, and Johann Christian Lobe. The choice of articles by such distinguished authors reveals the editor’s efforts to assure a standard of quality. Contributions by Danish authors are unsigned.

To conform to modern standards nouns are not capitalized in bracketed editorial commentary; they are however capitalized in direct quotations from the journal. This publication is based on a copy of the journal in the Royal Library, Copenhagen.

<sup>13</sup>These appear almost exclusively before the title of NTD changes to *Nordisk Tidsskrift for Musik og Theater* [I], no. 14-15 (September 1871).